a dead spot of light magazine

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Introduction

Some initial words:

This edition should be or could be placed under the banner of: “Getting it done before the summer.” It is also a test whether the view counter over at the Internet Archives works again. The previous edition was uploaded, when there was still a bug, and it has basically been limited to only a few hits so far. Therefore, no interviews were included in this edition, because how would a band react if an edition with an interview with them remains at 0 views? This is a rhetorical question, of course.

Some words about some reviews: mallory and Broads: had these lying around like forever and never had a chance to publish them.

novemthree: Started writing one review, ended up writing three. That is life.

ŠŅK: I was in Riga at the time they had their final concert and did not know about it; not using social media stuff has its disadvantages. Good band, good final release. Wanted to write about all of them. Not a genre, I generally fell comfortable writing about, but did do it anyway.

There will be one more edition of the magazine this year, I think, but I really need some sun and some warmth right now. This bleak and slightly cold weather around here, I live on a “Graveyard with a ferry”, is really starting to wear me down.

What else? There will be some programming done by me and some proper analysis of the metal genre be done soon. I have all the proper stuff around here, and then this genre will have something no other genre has: a proper visualization of its history. Still, a good amount of work needs to be done, but I am really looking forward to it.

Since people approached me again and again, whether they can support me, you can

`https://www.patreon.com/c/oneyoudontknow`

1$ that is the one and only tier. There won’t be any other. It would be nice to pay for a proper IDE and not always out of my own pocket. And I could through this also buy more releases and support other bands. But only pay if you have a buck to spare. Only then and under no other circumstance. This variant of my magazine will always be free and available at the Internet Archive. Funny side note: Patreon wants me to add social sites, of which I have none. Neither under my pseudonym nor under my real name. I also do not have WhatsApp and that stuff.

And yes, I like my Linux smartphone. There is no Google stuff on it.

Feedback would be nice. You can send it here: oneyoudontknow@posteo.net

I hope you find some joy and inspiration from the odd lines that I have written in this magazine.

Next edition? In the summer, I think.

thorsten // oneyoudontknow

Sources of the images:
`https://archive.org/details/clevelandart-1931.49-obsession`

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Reviews

Arakk – Under søvnen

"Under søvnen", the debut album of the Danish band Arakk, offers twice the length of the first release "Self And Distance". This means that the listener is able to enjoy roughly fifty minutes of dark and haunting musical expressions. And while their Metal Archives entry lists, as of writing these lines, the genre as "Funeral Doom Metal/Post-Metal", a bit more can actually be discovered here. And this becomes immediately apparent in the first of two tracks. Yes, two tracks of nearly equal length, who in combination offer the aforementioned overall length. Nothing too surprising should someone be familiar with the first of these two genres.

It is dark music, there is no doubt about that, but there is something else as well. Desolation, distance, and darkness. Moments of minimalism break the metal parts and set the stage for something rather different. It alleviates the grimness, attempts to open a space, only to present the forlornness in a different kind of way. And even though at these moments there may be no guitars, one can still feel how the spirit breaks, how the emotions get drained.

It is not always easy to write about music like this. Tracks of such lengths offer a considerable complexity, and such is also the case here. To a certain degree, the entire perception feels overwhelming. The music is at its core a monolithic arranged construction, which takes the listener into a bleak as well as desolate realm. There is not much to be found here. In fact, the music is a rather steady as well as continuous performance, interjected with some rare deviations from the overall simple musical structure. Do not be mistaken. This is not a boring or endlessly repeated something that some depressive black metal bands like to offer. Instead, it is a presentation of a vast environment in which the riffs and motives are allowed to linger.

A slow and steady pace can be found in the tracks, and this is to be expected considering the aforementioned genres. The guitars set up a kind of wall in terms of the sound, while the drums add some rhythmic element to it; as can be expected. In some respect, the music reminds on drone doom metal, but darker and more sinister. Long passages of dense textures lay out the basis in terms of the atmosphere and the band added the vocals only sporadically and in a style, the expression that is, rather common in the post-metal genre. Surprisingly, this combination of facets makes a lot of sense, and the hollow voice works as a contrast to the sound of the guitars. The tremolo play of the guitars create a kind of wall, whose multiple layers appear to oscillate and help to set the stage in such a way as to work as a solid foundation on which additional sound elements and the vocals can be placed on top. "Vandrer" is a slow, steady and reduced piece of music. What needs to be mentioned is the use of (dark) ambient elements, especially in the second track "Vågner" as well as noise elements in both of the musical pieces. These are not mere specks randomly and minuscule sound bytes distributed over the entire length of the release, but rather facets that are allowed to have some space on their own and of a kind to work as a counterpoint to the dense guitar driven parts.

"Under søvnen" is anything but an easy-listening experience. The music needs space to unfold its potential, and it refuses to be accessed readily; not much of a surprise considering the overall length. Furthermore, it is quite a trip to listen to these tracks and to the entire release in one sitting. It is vast, and it is not something that can be put into words easily.

You can find the release here:
`https://arakk.bandcamp.com/album/under-s-vnen`

Banana Pill – Lilaea

Not many will know this band, since the main means of distribution via Jozik records has basically ceased to be. Which is sad, because the releases from this label not only had an artisan touch to them, tapes wrapped in small knitted bags for instance, but also the music dared to be a bit out of the ordinary routine. And this is definitely true in terms of Banana Pill, a band the label owners are actually involved in, which is not even remotely close to mainstream.

"Lilaea" saw the light of day in 2012 and one could argue that I am digging up all the stuff that is in my musical collection and maybe even do so for some sentimental reason or the sort. And why not? There is so much stuff around, and one does not always need to present the latest fix. So much stuff gets overlooked and ignored and cast aside.

Dmitri Zherbin and Sasha Kretova are the two persons behind this project and the music is generally a minimalist as well as odd as well as comforting. There is nothing hectic going on here. There are no hard breaks. Though, there are intense noises. And while or even despite this being the case, a calm progression of

sounds is the overarching idea behind this release and each of the four tracks. These span nearly thirty minutes, and it may be possible to point to these as a type of floating through a bubbly world, but with some additional nuances thrown into it.

Ambient, of sorts, might be a way to describe what is going on here. Multiple layers and textures fight it out. Yes, that may be a way to describe the performance. It is like sitting in a passage with sounds from various direction imposing themselves on the innocent as well as unprepared listener. They are simply there. Each in their own. Demanding attention. Responding to the other sounds. Expressing. Replying. Finding a common ground. Leaving the common ground. This is what "Ozero-ozyorishko" is all about. The bells, the field recording of muffled voices, repetitive motifs of the guitars and the keyboard and the like can be found. They twist and turn. The change in style in character, but what remains in this overall oddly comforting sound.

"More-moryshko" opens in a confusing and strange kind of way. Notes and chords played by a string instrument create a kind of confusing harmony, which is somewhat of a constant throughout the track. A kind of drone-like texture, which oscillates in an unpredictable pattern, creates a kind of counterpoint. It is like a kind of wind meeting the clash of waves on a shore line. Unpredictable. Uncertain. Confusing. Over eight minutes, the play of the "elements" take place.

The fourth and last track, yes indeed, I ignored and have not forgotten the opener of the release, opens in a calm kind of way but progresses towards a kind of chaotic musical arrangement. Drone textures, various sets of sound elements, as well as noises close the release in a confusing kind of way. And even though the end is rather minimalist, because it is basically an intense noisy drone texture, the earlier assortment of layers is simply difficult to comprehend.

The music of Banana Pill is a confusing as it is wonderful. A strange mixture of sounds and elements.

Interview:
`https://archive.org/details/ADeadSpotOfLight...Number19`

You can find the release here:
`https://bananapill.bandcamp.com/album/lilaea`

Broads – Field Theory

This is how all hinges together? The grand scheme in which all prior releases "culminate"? Come on and admit it, the framework and its connections on the cover are self-explanatory. It is rather confusing, you say. Somewhat artificial, you like to point out. Rather ludicrous, you also like to add in a short snap. Oh, gosh. We are quite grand, aren't we? Do we like to be spoon-fed with all the explanation and do not dare to venture into the realm of the unknown by our yourself?

In respect to the cover artwork, "Field Theory" progresses stylistically as well as artistically where the preceding single "Climbs +1" has left off. Indeed, there the band went to lengths and coloured more of the spaces in another type of mesh; is this album a step back, then, or does it set the stage for something more open and less restricted? Considering how many voids are still left to fill, maybe they can progress on it even more. Why is the bottom left part exempt from this attempt of filling the gaps? Yes, yes, this is rather nitpicky indeed. And the colour blue? Should we be calmed down right from the beginning? Sedated, so to speak. Alright, alright, it will end here.

Compared with prior outputs, the music has seen another evolution and shifted again to some extent. As the title implies, the music or the concept is presented in a broader approach as well as in a definite overarching theoretical setting. Is this album the concretion of the mental abstractions, then? Or is it the actual construction of these elements or pillars that still need to be tested or further elaborated? Are each of the tracks a representation, then? Should they differ from each other and/or have common/shared facets among each other? Is there an underlying conception or are each of these separate units or entities that could or should stand on its own, that need to be viewed, analysed and portrayed as definitely and unmistakably unique?

In the music, there are hardly any type of lyrics and therefore only a minuscule amount of vocals. Climbs contains these. As if the mere idea of ascending requires not only an accompanying hand, here in the form of Milly Hirst, but also vocals in order to set a narrative. Somehow it is interesting how these would appear only (!) in the second track and then no further. They do not set the stage, but create the illusion thereof. A concretion of the abstractions that are doomed/destined to follow. Those outer boundaries are set with the help of the lyrics and once these have been expressed, the listener is thrown on the path, cast out into an environment, left alone ... somewhere. This is where all starts, the underlying essence of the album, its core values so to speak.

As the music is situated in the sphere of ambient and folk, with a definite emphasis on the former of these, and as the band has always had expressed a certain need for experimentation with and variation of their facets, their debut album follows in line with the general direction of albums prior to it, which each in their own peculiar way contained a definite absence of continuity in style and sound. Leaving those rather artificial references to moods and tensions aside of course – yes, yes, we can all hear your complaints and screams –, Broads' idea of

expression themselves does not follow a certain predictable pattern. References to earlier tracks appear now and then; see/hear "Toze" for instance, whose underlying vibe gently reminds the listener on the track "Climbs". It establishes some kind of surrounding concept: an introduction, the presentation (free, guided), the expression, the reminder/reflection. Four stages. True? Hell knows. Certainly, most definitely, undoubtedly.

Yet, whatever may be at the bottom of it all, the music itself is nothing more than an endless stream of calmness and contemplation. Occasionally disrupted by eruptions of slightly depressive tensions. Not that the overall set of emotions is too cheerful to begin with, but a track like Romero, with the focus on the piano and wind-inspired textures, definitely breaks with the flow of all that had preceded this track; it fails to prepare the listener for the things to come. The middle, this is where this off-putting depression inducing track was placed, marks a counterpoint; is it a deep dive or a shallow current? Odd as it may be, it becomes even more bewildering with what is about to follow. "Let Me Take It From Here" would be the title of the succeeding composition, and it implies that all that is destined to follow has a sense of limitation or restriction to it. What had been a free exploration once, becomes a guided tour? Is there a difference? Should there be one? Is there a need for such a thing? At least it is only a suggestion and not a definite command. Anyway, and this is a rather large one, and aside from this rather befuddling conceptual contradiction, the music in itself presents calm arrangements, a steady continuous flow, a definite gentleness. Keyboards and various other electronic gadgets set the stage for the band and their way of playing things. It may be not too far-fetched to state the hypothesis that most of their instruments are of an electronic nature. Strings create some kind of counterpoint, and it is through them that there is again this reminiscence of "Godspeed you Black Emperor"; see/hear the track "The Lecht". And yet despite the vague glimpses of melancholy and depression, Broads made sure that all is OK and well, that nothing would disturb the overall flow of the music on too large a scale. In the end, those eerie moments feel like a necessity that a burden, something to prevent all from becoming too positive and too charming.

You can find the release here:
`https://broadsofnorfolk.bandcamp.com/album/field-theory-lp`

Caboaño – Corpus Praesens

Funeral doom metal from Spain and of a type that dares to be a bit different. Stylistically, elements from the black metal scene have found their way into the one and sole track on this release. An excessively long one, then? No, this time it is kept to "normal" and conventional levels. A mere 11 minutes and 33 seconds are offered here, which is something not too crazy in terms of music from this genre.

The opening of the track attempts to present it all in a somewhat grand kind of way. The chants in the background, the additional keyboards, the limited or rather accentuated play of the drums is a way to set the stage for something to emerge later on. I somehow struggle whether this is the right approach in terms of "funeral doom metal", but the band went down this path anyway. What unravels is something odd and definitely out of the ordinary routine. While the music itself follows in line with what can be expected, the vocals, or rather the plethora of them, shift the music in a different direction. With clean ones, croaking ones and growls, a surprisingly large assortment of approaches has found their way on this recording. In some respect they are reminiscent of what can be found on various Gothic metal releases: different kind of atmospheres expressed by contrasting vocals as well as diverging roles and their various way of expressing them.

And the music? Well, the bottom line is a minimalist and reduced play of the instruments. All is kept at bay right from the start, and it takes a while to really get started. After a sixth of the length of the track has passed, a kind of slow played music makes an appearance. From thereon is progresses towards funeral doom metal, towards music with a more sinister touch. And once the deep growls appear and keyboards, whose very distinct and deep sound attempt to add some further gravitas to the already reduced and very slow music, is all evolves towards something more sinister and dark. Oddly enough, all are somehow accompanying each other, and no instrument dares to break the flow.

This middle part has its moments, but is somehow too short, and it would have been nice for it to last a bit longer. And once it is over, the earlier parts make a reappearance. It feels like a narration, like a kind of story with multiple persons and facets. Keyboards add various kinds of impressions; sometimes even slightly ritualistic or oriental. What can be said of the riffs? Not much to be honest. The guitars do their job and create a proper setting, but their play is very limited and very repetitive; which is fine, because otherwise the band would find it challenging to create this peculiar setting.

It is a strange as well as oddly intriguing about this track. Due to the songwriting and its sound, it attempts to stand out from the conventional approach of funeral doom metal.

You can find the release here:
`https://cultorovium.bandcamp.com/track/corpus-praesens`

Exulansis – Hymns of Collapse

Not like Panopticon[1], even though one is actually tempted to bring up this reference and discuss it all from this perspective. Oddly enough, both bands appear on the same label and the title of this release is quite close to what Panopticon presents on a "continuos" basis. Though this angle is a bit misleading, though tempting it may be. Exulansis' release is reminiscent of the performance of a different band, and it would be the Finnish one October Falls. In either case music of diverging characters appear, which in case of the European band, Exulansis are from the US, can "readily" or "easily" be identified due to differences in logos; a square one for non-metal and an orbital one for metal music. No such visual expressions are to be found here, but the cover artwork gives a certain indication of the direction of it all. Three people appear on it. Two armed with an acoustic guitar, while one threatens the audience with a violin. Additionally, drums and a piano are granted some time and sound and volume, but were apparently banned from any visual representation. How generous of them to spice it up a notch.

One additional facet needs to be discussed as well when it comes to the musical character and the style, especially in terms of how the music on "Hymns of Collapse" differs to the calm releases of the aforementioned Finnish project. The music on this release pays, at least to a certain degree, homage to what is offered in their own surrounding cultural sphere. October Falls[2], though, is much more radical, much more minimalist, offers a much starker counterpoint. Is this bad? No. It is merely brought up to shed some light on two bands, whose musical concept is, each in their own, riddled with intentional discrepancies.

"Hymns of Collapse" hangs on to reality and refuses to break the chains with it. Musical presentations invoke images that one can relate to, lyrics one can follow and atmospheres one can get lost in. It needs to be emphasized that the music and its character never truly venture off into a direction of depression and anxiety, even though the title of the release might foreshadow a possibility in this regard. These "hymns" do not attempt to evoke an imagery comparably to what Cities Last Broadcast did on The Cancelled Earth. The aspect of the collapse is much more muted and not as broad on Exulansis's output. Also, the expression of the melodies, the character as well as their tone, refuses to paint a picture of post-societal imagery.

The opener, which is perchance also the eponymous track of this release, heads off with a short sample, which is sadly a bit drowned by the advent of the instruments. What can be grasped, but maybe this is a bit too far-fetched, is a take on the Luddites and their anti-modern stance; at least in the opening segment. A sonorous voice-over playful tunes provided by the guitars, progress along the mellowing sound of the violin. And while it does not completely foreshadow the musical concept and direction of the rest of the release, it at least sets a certain tone for it. Calm melodies, various type of vocals and a variety of atmospheres. It is quite a trip, and quite a surprising one indeed. Especially "Life in the Shadow of Doom" is a bit "odd", because in character and style it reminds very much of British folk, and it may not be too far-fetched to bring the band "Magna Carta". The vocals, the setting, and the atmosphere are of a kind that one could see a similarity; except for the 70s rock music parts with electric guitars of course. Multiple voices together over the play of a guitar, which reminds of a banjo at times, create the impression of melancholy and sadness, which is such an ample representation of the title of the track. A really wonderful and captivating piece of music. It is nice to see this approach as a contrast to the metal part and to other ones offered by them in the other compositions.

Leaving this one track aside, the rest other pieces are a mixture of dark folk, which has some vocals now and then. Overall melancholic and at times even slightly minimalist, the music progresses gently though a variety of impressions and concepts. The opener is not representative. This idea of following in the footsteps of a band like Empyrium or October Falls, of always presenting it all with a clearly expressed melody, is not something that is always the case. A good example of the last track, "Roses on My Table". The expression of desolation may be one way to describe it. A howling drone texture in the background, a reduced guitar play and some rare calmly expressed vocals are all that can be found there.

With music that in character is not as depressive as one might expect it to be, it is also anything but cheerful and colourful. Whilst the musicians from the band are from the USA, the kind of folk music does not take a dive into the standard and maybe even cliché type of stuff that is commonly associated with folk music or Americana from this country. Yet, due to this, the tracks on this release are not as accessible as one might or would like them to be.

You can find the release here:
`https://bindrunerecordings.bandcamp.com/album/hymns-of-collapse`

[1] Metal-Archives entry of Panopticon:
`https://www.metal-archives.com/bands/Panopticon/126117`

[2] Metal-Archives entry of October Falls:
`https://www.metal-archives.com/bands/October_Falls/87100`

Haryon – Memories of Arda

Summoning[3] is calling. Or rather, an instrumental version of Summoning is calling. The Tolkien universe will probably continue to produce music or films or whatever for all eternity, and Haryon is among the legion of these projects. Who or what is Summoning? Well, it is an Austrian black metal bands, whose early works had a very large focus on the works of this one aforementioned authors. They also had a good portion of instrumental elements or passages among their guitar driven parts. Furthermore, keyboard passages played a somewhat important role on their earlier releases, though the focus has seen a shift over the years.

Eight tracks have found their way on Haryon's album, and 71 minutes of music are offered in total. If one would be unfamiliar with the books "The Lord of the Rings" or "The Hobbit", then the references given by the titles of the tracks would remain hidden as well as incomprehensible to understand. I have read all the main books from Tolkien and also seen all the essential movies. Maybe my perspective on this release may be a bit biased in this regard, but it is difficult to have a neutral perspective considering the prominence of the works this releases uses as a source of inspiration. Also, it is ignorant of the way that some of the movies had an impact on the cinemas.

To set things right from the start: the music is nice, but I disagree with the intention behind it. Why is that so? Well, the direction and the atmosphere that can be found in some tracks are not of a kind that I think reflects all that is going on there; see the disclaimer above. "Erebor — Curse of the Arkenstone" may be a good example to discuss this. As can be gathered from the title, there is a certain kind of malice at hand, which should find expression in the music somehow. But is this the case? Decide for yourself and listen to this sixteen-minute-long track. It is difficult to experience this part properly. If one is familiar with the books, then this might be even more apparent. The way this gem, the Arkenstone, has had an impact on everyone who possessed it is not something that can be felt or experienced in this track. What we have instead is a cheerful melody played by keyboards with drums as a supporting element. This would make up most of the track, and only towards the end all breaks down into something utterly different: a slightly shrill oscillation play of the keyboard with an additional ambient layer to support it. But is this really enough? Is this really all that can or should be expressed here when it comes to this topic? It feels a bit hollow. That only towards the end the schism finds expression is odd ... to say the least.

And I could go on like this. "Mordor — Manifestation of Sauron" is too short and way too shallow in the setting from my point of view. While "Lothlórien — The Mirror of Galadriel" also refuses to present all the complexity that one could imagine happening here. The best example in regard to the latter of these two examples would be the movie 2001 film "The Lord of the Rings: The Fellowship of the Ring." What Frodo experiences as he has a look into the mirror of Galadriel exceeds in terms of anxiety, emotion, and fear—anything that is even remotely expressed in this track.

As someone familiar with the topic. As someone who has read the books and watched the movies and played games that are situated in this universe, I have a certain level of expectation that are not met by Haryon on this release. From my point of view, it would have been better to simply invoke the idea of a "different" universe and use this as a topic for the music. Which would have been fine, because the music itself is quite good.

If you are able to look beyond that, if you simply take the tracks on the release for what they are. If you do not want to have a kind of musical representation of a book or story, then "Memories of Arda" can be pointed towards as a really enjoyable piece of music. Each of the tracks has a distinct character and style. There is really a lot of variation going on here, and Haryon did a good job in assembling the ideas and concepts together. The melodies have a nice flow, they are captivating, and even the tracks with a length of more than ten minutes do not drag on and can be enjoyed quite well.

What needs to be emphasized here is the lack of overall complexity and a reduction on a few elements. The tracks generally have a lead melody, which is accompanied or emphasized by either fragments of another instrument/element or an additional sound or noise elements. Electronic drums are used throughout the release, but not on a constant basis. On some very rare instances vocals are used, and I do not see a valid reason for their appearance, nor do I think that they add something to it all.

All in all: "Memories of Arda" is a good release. Simply ignore all the stuff that this album is supposed to be about.

You can find the release here:
`https://haryon.bandcamp.com/album/memories-of-arda`

[3] Metal-Archives entry of Summoning:
`https://www.metal-archives.com/bands/Summoning/29`

mallory – To The Hollow Night

Occasionally folk and at times something else. Bluegrass, a bit of punk and maybe hints of post rock as well. As the night is deemed to be hollow, maybe it is best to throw around a large amount of various types and sounds in order to raise it beyond the current level – and remedy its effects? Ah well, who knows.

All the tracks were recorded in April 2014 and maybe this would be the reason for the overall eclectic nature of the release. Have there been ideas that made it not on this release, one might ask? How much was scrapped? How many ideas thrown away? While it is interesting to get a close and somewhat intimate picture of the band and their type of playing, the listener is somewhat bewildered about some of the direction that is being taken now and then. A red line? What is it good for? Apparently nothing ... or not much.

Back to the roots' music, this is what can be found to a large extent on this release. Disruptions divert the attention and create a certain focal point. And this is weird. All too often and especially once "To The Hollow Night" has been given an entire spin, then once has to acknowledge how those intense and non-folk moments were able to create a more lasting impression as well as help to set some intense moments. Maybe their level of sound and style would make the night more worthwhile; "Goat Song" or "Woven" could or should be pointed out here.

There is a certain amount of variation in the actual expression, and this leaves an even starker taste of compilation and wild assortment. On the one hand some rather minimalist folk with a darkish touch and introspective direction, then there are those (out)bursts of dynamics, which head off in all sort of directions. A bit of punk, a bit of post-rock, with female and / or male vocals and / or choir parts can be found in these. What remains in something in between and as such a thing might be difficult to imagine, then it should be obvious how the music feels at times. Leaving those breaks in the flow aside for a moment, there still remains the inconclusiveness of the broader perspective.

Whether the moon could be reconciled with this release can be debated – metaphorically speaking of course –, but they way the listener is being carried along the way or rather dumped now and then into Earthen muddy pits, comes over as an unwanted kind of treatment. Established artists might want to do this now and then, but to experience it from a rather young band – first release in 2009 and this output saw the light of day in 2014 – is still something on a different level. A lot of instruments and ideas thrown together over a rather short and limited period of time is what helped create this release.

To like it and to hate it equally might not be an option, but could be an actual possibility. Decide for yourself.

You can find the release here:
`https://malloryfolk.bandcamp.com/album/to-the-hollow-night`

Mary Cooper – Des nous et des liens

One thing that comes to mind when looking at the cover artwork is the black and white silent movie The Playhouse by Buster Keaton and Edward F. Cline[4]. In it, Buster plays all the roles, which makes it quite an absurd experience. It is a rather absurd set of scenes, of which some are still able to perceived as humorous, while other ones have dated rather badly. Watch and see. You have to see it to believe it.

What does this have to do with this release? Well, on the cover artwork there are six tiles and each of them contains a picture of Mary Cooper, and they interact with each other to some degree. Clockwise she interacts with a cable or some other elements, while the overarching topic is music and the urge to perform it. The ludicrousness of it all, the amusing juxtapositions of the well executed poses and the overall scenery, make one really wonder what music would be offered on this release. It actually sets a certain bar and sparks a level of anticipation.

These six tracks are definitely something, and they offer quite a large variety of sounds and approaches. Rock meets slight melancholia might be one way to describe it. An example for the former would be "Sans voix", while the latter might be "Des nous et des liens". Anyway, the release opens with a track that reflects the mood and atmosphere of the track: "Tard"; this is French, so look it up; by the way, the entire release is in this language, just saying. One is really able to feel the rush and the panic that can take hold of someone in such a case. The rush, the adrenaline and the mindless decision-making just in order to get things done. The drums, the bass line and the cheerful keyboard play their motifs to get it all across. Yet, I do not buy the vocals. "Tard" and singing it in this kind of way. No, I am not buying it. There is also too much hesitancy throughout the track. All in all, it really sets a nice mood for the album. A sweet pop/rock track offered by a musician with a good voice. Conceptually, though, it should be more frenetic somehow.

[4]The Playhouse by Buster Keaton, Edward F. Cline
`https://archive.org/details/the-play-house`

It is not destined to stay that way. It has to deviate from this overall upbeat approach towards a larger variety of emotions and intentions. From thereon is progresses rather melancholic: “Femme soeur”, “Sans voix”. And even though it would be true for “Des nous et des liens” as well, the music feels slightly different and appears to have a slightly more positive vibe. “La flemme” continues on this path, while the last track of this release is a live performance and in line with the melancholia approach makes an appearance again.

A release with a lot of facets. Interestingly enough, judging from the cheers and applause she has received on her live track, she appears to play in front of larger audiences. This is not supposed to be understood judgemental, just as a stating of the facts. On a side note, should someone attempt to search for this release on Bandcamp, then it will be impossible to be found. Why? It appears that it is set to private and even though I talked to Mary Cooper about it, she has not resolved this issue so far. I have this release in my collection, though. You can listen to the tracks on various other platforms, but not on Bandcamp, it seems.

A charming release, might be the bottom line of it all.

You can find the release here:

`http://www.marycooper.fr/`

Monovoth – Pleroma Mortem Est

Should have more vocals. It really should have. Not that all the parts of the music give the impression that it would be possible to have these, but at times a diversion or rather a counterpoint to the dark and sinister music would have been a nice thing. Indeed. Yes, the bottom line of this release is, by adding a mere reference and description, not a very pleasant one: funeral doom metal. Though one has to admit that the actual execution is less menacing, less dark and less haunting as one might expect. An initial influence is apparent in the performance: part of the release wakes memories on Earth’s Hex; or Printing in the Infernal Method[5]. This is due to the desolation that is invoked as well as the atmosphere that can be found in several of the tracks.

Only slow played music, then? No. Unlike other bands, whose main idea of this genre is to basically perform music in such a way as to mimic it, the opposite is true here. Here we have no mere “multiplying” the overall dynamics with a number less than one in order to create the special kind of atmosphere. Monovoth’s music is in this vein and in character of what can be expected from this genre. Oddly enough, except for one track, this would be the last one, none of the others have vocals.

And speaking of things that are absent, not all the tracks have distorted or guitars over the entire lengths. Some even have barely any drums. As such, the music is a mixture of intense and calm moments in the compositions. Music that disturbs and is calm at the same time. Music that attempts to invoke a broad set of atmospheres and styles; see the reference to Earth made earlier. Therefore, ambient should be added here in order to fully explain the performance on this release, because it feels that a limit on the terminology funeral doom metal would be too strict and not fully explanatory.

A stripped down version of the music is what can be found on this release. Minimalist guitars, minimalist arrangements, minimalist use of vocals. Somewhat melancholic, somewhat depressive, somewhat aggressive. “Pleroma Mortem Est” meanders around the edges of the ambient and the funeral doom metal genre. It is not a clear-cut and easily described piece of music. “Collision of Souls” for instance, has a main riff that is somewhat inspired by the previous track “Somnia”, but approaches it from a very distant vantage point and presents the metal part with a good amount of minimalism and repetition. And speaking of repetition, some ideas appear again and again throughout the release; compare “Denique Mors” and “Collision of Souls”.

“1000 Funerals” is what comes to mind, or “Slow”. Maybe also a bit of Shape Of Despair can be thrown into the discussion. It is a release on the fringes of the genre, and it edges towards the non-metal realm. Overall it is not entirely convincing, but it has its moments.

You can find the release here:

`https://monovoth.bandcamp.com/album/pleroma-mortem-est`

[5] Metal-Archives entry of Earth:
`https://www.metal-archives.com/bands/Earth/10278`

novemthree – Renewing

This is the second time I write about the band novemthree or :novemthree: or Novemthree like it is written as well. The first review appeared in the fifteenth edition of my magazine[6], which saw the light of day on 2011-10-14. It has been a while. I bought the band's early music from "Little Somebody Records", which appears to be defunct now. I think that I bought it over at Bandcamp, but I am not entirely sure about it.

"Renewing" is only one of the releases that this band has spread since, but stylistically, up to this point it needs to be emphasized, it has all remained of a similar character. A kind of dark folk with vocals and ambient elements has been the recurring theme over the years. It is somewhat mystical music. Also, minimalist at times. Maybe even magical. The various approaches evoke the idea of something else, of something distant, of something that may have been or something that could be.

"Autumnal Procession" is a good example for this. Utterly rhythmic in nature, dominated by the steady and nearly omnipresent as well as captivating beats of the drums, this tracks evokes the idea of a ritual of which part has been preserved or captured by this track. It should be of no surprise that the shamanistic vocals do their part to further foster this impression. And even though this would be the "darkest" track on this album by far, it might also be the one that listeners find most captivating or are the most appreciative of.

What about the rest of the album? As written above, folk music can be pointed towards the core concept of the band's approach to play music, yet the actual expression differs to a certain extent and character. What had been written about "Autumnal Procession" is true for other tracks on this album as well, as it is wrong at the same time? An inversion of the style is how it all appears. Black versus white. Dusk and dawn. The general idea behind each of the tracks actually makes a recurrence there, though it is rather like sung on a sunny day, then chanted during the hours of gloom and doom.

Narrative, gentle and in a way reassuring is how the music presents itself. A baseline is created by the guitars and percussion instruments, while the vocals and additional effects set the mood and tone. It is a gentle procession of melodies that can be found throughout this release with melodies kept at bay and somewhat minimalist and repetitive. And it does actually not need more.

"Renewing" or maybe even to some degree cleansing, yes maybe even that, can be found on this album. A glimpse into a mystical and hidden realm full of odd melodies, captivating vocals, haunting enchantments and minimalist yet well-crafted melodies is offered. Novemthree stuck to this particular type of music over the years. Though the intention behind the music might have remained the same, the actual expression has shifted and has seen an "evolution"; but more of that in another review.

This album is not of a kind that one could listen to while rushing from one corner of the room to another one. It demands time, attention and a certain calmness in the spirit to appreciate all that can be found on it.

You can find the release here:
`https://novemthree.bandcamp.com/album/renewing`
`https://littlesomebodyfamily.bandcamp.com/album/renewing`

novemthree – Storms of Memory

The depiction of the two foxes cuddled or huddled together in a fox den is something charming as well as distant. It is an illusion we adhere to in order to project a certain imagery on how the world is or how wildlife exists. A picture of harmony. I am too negative, you say? Maybe. Possibly. The litter of a vixen is often more than one cup and chances are that these lie exactly in this particular kind of way is definitely given, but it is a harmonious depiction nonetheless. A bit weird are the runes and the heathen drawings.

The music follows in line of what can be expected from Novemthree. And even though it deviates in character from earlier outputs, small facets can still be examined now and then. Folk as a general idea is still there, but the direction and the atmosphere has changed. What had been a minimalist approach on an earlier release, like "Renewing", has transformed to something more engaging and accessible? There is less of the mysticism in the songs. There is less of the haunting, distant and incomprehensible atmosphere that once had permeated the music been. The cover artwork foreshadows it: harmony, warmth and a level of cosiness is what can be found throughout the various compositions of this release.

According to the Bandcamp entry on the site of the label[7] the following needs to be mentioned:

The songs on Storms of Memory document a four-year journey of recording, split between the locales of the Salish Sea of the Pacific Northwest and the driftless area of the Northern Midwest, with the conceptual roots of the songs originating in a series of live performances that occurred between 2013 and 2018.

[6] Arrowwood / novemthree split review: `https://archive.org/details/ADeadSpotOfLight...Number15/ADeadSpotOfLightnumber15`

[7] `https://glassthroatrecordings.bandcamp.com/album/storms-of-memory`

Following this line of argument, the underlying concept appears to be more like a compilation, right? And this is fine and there is nothing wrong with this. Apparently, the various locations have had each of their own a particular inspiration on Novemthree, which may account for the deviation from the earlier path or the evolution away from it. Other places tend to have an impact on a person and how this person approaches music and art. So why not in this case as well? Maybe this is also the reason the elements of field recordings and of mysticism do play a smaller role here. Perhaps this is why the narrative element is of more importance. What dominates the music now, is a clear voice. What leads the listener through the track are acoustic guitars. All is very basic, very atmospheric and quite focussed. The melodies are engaging at times, while rather minimalist at others. In a certain way, sceneries unravel throughout the release in a variety of ways. And especially the chanting does its part to invoke an imaginary impression of things that could be, but which probably never are. Why no coconut halves for the track "The Mound", you ask? This also crossed my mind. A missed chance, I tell you. A missed chance.

"Bitter Harvest" attempts to stay true to the topic laid out by these two words. The vocals, its lamenting tone and way of expressing it all, together with the melancholic tunes are really able to invoke such a scenery, such a state. Though, it is not representative. It all shifts with the second track towards a momentary and more minimalist approach; and this is track is slightly reminiscent of the earlier music of this band. It is not to last though, as "Antidote" comes again with a clear voice and a much larger emphasis on the music, the atmosphere as well as the setting. And somehow all progress like a pendulum tends to swing. First one side, then the other, and so on and so forth. Of course, the fourth track is again a step in this other direction. A dark and minimalist track, which comes with a repetitive as well as dark drum pattern. It all goes on like this. Sometimes more charming, then rather introspective and melancholic.

"Abyss", it is this track that closes this release. Just this word. No additional article or the sort. Just this one single word. Oddly enough, it stands in utter contrast to the rest of the music itself. Furthermore, its length is over twelve minutes, quite a deviation from the other tracks. And it is an amalgam of all that had been presented earlier, and it is still different. Momentary exaltation are juxtaposed by rhythmic shamanic beatings of the drums, are accompanied by a cross-section of the approaches and sounds presented on this release. It is as distant, as it is fascinating, as it is captivating.

This release by Novemthree is a bit different, though it is still able to leave a fascination.

You can find the release here:

`https://novemthree.bandcamp.com/album/storms-of-memory`

novemthree – Chasm

Chasm appeared in 2024 during the mid of that year. A single track with a cover art of a picture of a solitude nest, of a single nest, of a skeleton placed in this solitude single nest.

A repetitive, calm melody unravels readily and maintains the play over the course of the track. An ever whirling motif accompanied by vocals to create a melancholy and slightly dark setting.

It is reminiscent of the earlier works of Novemthree, but still slightly different. Not as cheerful on the hand, but also not as dark and haunting. The 4:20 have a kind of intense atmosphere, but could have been more daring in terms of facets and character. It is interesting but also a bit on the safe side.

You can find the release here:

`https://novemthree.bandcamp.com/album/chasm`

Racyne Parker – Will You Go With Me?

I did not want to write about this record, but I simply had to. Sometimes a piece of music imposes itself upon a person, which then feels an urge to put down some words about it. Some stuff just cannot be ignored. It cannot be cast aside. “Will You Go With Me?” is of this sort and quality. Not groundbreaking. Not Earth shattering. It will not help you to part a sea, not help to tame a dragon and not help to utter some obscure life-changing spell, but it is all in all a really damn enjoyable piece of music. It is so damn enjoyable and enthralling that, as of writing these initial lines, I can safely point to it, as having been the album with the most rotations on my smartphone over the course of the last week. And I listen to a lot of music; especially at work.

What makes this release so good, then? Or maybe this is the wrong question? Maybe the proper one would be: what makes me return to it again and again?

Firstly, it is necessary to take a short detour and I need to explain something: I am not a fan of this country or Americana thing, this US folk ... stuff ... whatever. It feels off somehow, and not only once, but quite a lot of times. And also these hats and the “dress ups” are nothing that I can relate to. And even though I like weather tanned clothings, like some of my jackets have become over the years and which are really run down and have holes and so on and so forth, most of the US stuff is not something I can relate to. I am from Europe and from Central Europe and from a coastal region at that. Or to put it differently, I was a bit sceptical about this release, when I had discovered it first. And now you should do something: add the first paragraph and this one together. It should be immediately clear, what mark this release has left upon me.

Why, then, is this album able to leave a spark? And rather more than one. Sometimes it is just the way it is. Musically, it unravels in a mystical and inexplicable kind of way. What makes one wonder is the following: with such melodies as they appear on this release that are so captivating, the question arises, why she had been unable to garner more attention? Is the field for this kind of music such a battleground that even mere crumps are fought over viciously as well as mercilessly, and that new musicians face the impossible task to even get a small foothold in there? Maybe that is why people wear guns over there in the US to such an extent. Even “One Little Victory” becomes something difficult to behold and grab on to; yes, a European has to add his two cent to the debate.

Enough rambling, let us get to it.

The title of the release and the actual style and character of the music are quite a mismatch. The music is not an assortment of love songs. In fact, one might be surprised about the topics presented in the opener and the directness and unambiguous way in which they are expressed. Perhaps the immediate idea behind the title can be misunderstood, and the reference to a relationship is not something that is attempted to be expressed here. What Racyne talks about is “a home town” and a return to it. And there is no misty-eyed nostalgia expressed in the lyrics. But does this set the tone for the rest of the album? Well, sorta yes. One gets the idea that she does not want to sugar-coat everything, but express things in a down to Earth kind of way. Even the songs about relationships avoid the cliché trap quite nicely. On the other hand, the aspect laid out in the title remains a somewhat red thread that reappears here and there. And this is fine, as she does not want to rub it into the face of the listener.

The centrepiece of the album is a rather peculiar track, since its title explicitly lists a guest musician; Andy Sydow. And of course the musical character shifts into a different, not to mention unexpected direction here. Maybe this track is the closest thing we get to the association one might imagine from the title. How the lyrics and the to and fro between the two musicians plays out here is somewhat goofy. Especially the hastily uttered exclamation of the “affirmation”, sorry no spoilers, is somewhat hilarious. Possibly even psychotic. It is difficult to have a definite opinion on it. All in all, it is a really entertaining piece of music. Leaving this one aside, there are a lot of charming tracks to be found on the debut release. The title track is simply wonderful; yes, I am getting a bit sentimental here, but even someone like me is allowed to be like that at times. It is not only the longest of all the tracks, but also one with such a nice flow of arrangements/melodies. A melancholic counterpoint is set with the track “I Swear I’m Fine”, while “Already Late” has a pleasant flow and atmosphere. It is a kind of folk or Americana or what do I know. It is somewhat influenced by rock. It is also a bit dreamy and lucid.

There is one thing that I definitely have to complain about: the cover artwork. No! Not the one Bandcamp, mind you. I want to complain about the one you (might) see in your MP3 player, or at least the one that I see in mine. Why? Well, because Racyne Parker had the audacity not to use the one from the actual album for all the tracks, but a different one for each of them. For whatever reason. My MP3 program, foobar2000, which is great, and you should use it, is undoubtedly overwhelmed with the variety of options. So what it offers to me is, not the dress-up country image seen on the cover, but her “pretentiously and lackadaisically” slouching on a couch with a guitar in hand, while looking into the camera. It is the “Already Late” single cover, instead of the one from the actual release.

What is the bottom line here? "Will You Go With Me?" indicates an invitation and a positive tone. Also, it is a weird statement if one thinks about it a bit. "Will" indicates the future and not the present. The moment in which this could happen is not immediately clear, and no pressure is placed upon the person who receives this message. The openness has its own charm. For the time being, I will follow her down on her path and trod along to the tunes that have found their way on this recording of hers; though I can most certainly assure you that I will keep the metal stuff close at hand.

Time has passed between the initial lines that were written in this review and up to its finishing touches. What has remained a constant element is the tendency to return to this release. To hear from me that I find a release charming and splendid is rare indeed; because of the miserable and never ever satisfied git that I am. But that is the way it is.

A wholeheartedly recommended piece of music.

You can find the release here:

`https://racyneparker.bandcamp.com/album/will-you-go-with-me`

Skhemty – Hidden Treasures of Egypt

That the American band Nile[8] might not fully represent the musical style that can or even should be associated with Ancient Egypt is not something that is a matter of discussion. And even though, their heart-warming music is able to cover a variety of topics that a lot of other bands do not even dare to touch with a ten-foot pole. Their expression of the sounds, their manifestation of the lyrics into music might be difficult for some, or rather a large portion of, people to deal with. Or maybe also the topics themselves put too much a strain on one's sanity. To those, who happen to find it difficult to endure the intensity of the performance of Nile, which is utterly incomprehensible since the band merely plays technical brutal death metal. Maybe to them, Skhemty is rather able to spark a certain fascination for music inspired by Ancient Egypt.

Well, the title of this release gives it away. As does the cover artwork, by the way. Yet, I call into question that the tomb was lit by flames in this particular kid of way, but maybe the person or the grave robber depicted in the artwork for the release, was responsible for this. Yet the amount of oxygen consumed by these fires, left alone the amount of smoke created by them, would make it a toxic situation rather quickly, one has to add. Anyway, Skhemty is a project from France and this would be the second release that makes an appearance on Bandcamp. Either of these offer the same topic related music.

A total of fifteen tracks have found their way on "Hidden Treasures of Egypt" and the total length of the release is very close to fifty minutes, whereby the compositions have an average of roughly 3:30 minutes. And this is something that is revealed by a short glance over the compositions. What can be noticed as well is a spread in terms of the length, with some of these offer not much more than a mere minute, while others last over five of these.

As the Nile flows, so do the melodies. This may be a way to describe what is going on here. Some sound or electronic element is always out there to fill the void and to attempt to keep up the atmosphere as well as the direction of the music. What can be found is a calmness that is reminiscent of the scores by Stéphane Picq and in particular one game: "Lost Eden"[9]. Never heard of it? Well, you might want to give the music[10] a try or watch some gameplay on YouTube. The warmth of the melodies, the arrangements as well as some used sounds wake memories on this game. There is an equal mystery and fascination created by the tracks on "Hidden Treasures of Egypt". Grand may be a way to describe it. Voluminous would be another.

But how to describe the music?

Playful oddities would be a way to pin it down. Charming musical arrangements with a certain loftiness and air. Textures that hover over the sand and are occasionally moved around by the wind. There are exceptions, of course, like the track "Caverns Buried in Sand", whose trumpet-like facets add a kind of depth and intensity to it all. Well, while rhythmic elements are an important part of the music here, these do not always make an appearance. They make sense once they have their share of the impact of the instruments, but one can see how their absence is equally significant. While they give a foundation to the sounds and the music, they also create a definite rhythmic structure; which should be rather obvious. In the moments in which the music lacks their impact, the very dominant and dreamy texture of the keyboards as well as those additional sound elements are what has to compensate for this. Indeed, the music is on the one hand a rather captivating and tightly nit musical arrangement of electronic sounds – trumpets, sound scapes, drums, piano, and the sort – with the drums as a pace setter. As a contrast to this, in their absence, the music would diverge into a mystical world of incomprehensible layers of far-away sounds and arrangements. "Caverns Buried in Sand" would be one of

[8] Metal-Archives entry of Nile:
`https://www.metal-archives.com/bands/Nile/139`

[9] `https://en.wikipedia.org/wiki/Lost_Eden`

[10] `https://stphanepicq.bandcamp.com/album/lost-eden-2024-lp`

those grand tracks, while "I See Ra on the Horizon" would be the exact opposite. This release is as mystical as it is engaging. Be it the occasional sound of the guitar, the (culturally) distant melodies or the vast sceneries expressed through the keyboards, it leaves together an impression that is as fake as it is wonderful. It is of a type to get lost in, because it does a wonderful job in establishing the atmosphere.

You can find the release here:
`https://skhemty.bandcamp.com/album/hidden-treasures-of-egypt`

Snail's House – うたかた (utakata)

One simply has to write about Snail's House at some point. It is a band one could stumble upon, or would stumble upon, or maybe even should stumble upon. It is a band of which such a thing can be said. Is it kawaii? Some may even point to the music being that, but it is generally the videos that take the cake and which make this band stand out amongst a lot today. Are they kawaii?

You do not believe me?

Go over to YouTube and search for

- Snail's House — Magical Holiday
- Snail's House — Christmas of a Wandering Ghost
- Snail's House — うたかた (utakata)

and now tell me which small bands or projects out there put in so much effort? And as you can see from these videos, it is not a new thing, but something Snail's House has done for quite some time now. They add something that would otherwise not be there. They leave a spark that even in case of the other tracks, which would have no visual accompaniment, would spark a level of the imagination on what the music would "look like". The colours. The characters. The setting. It has something that would be labelled as kawaii. And it only takes the cover artwork to initiate this idea.

So what is their music all about? Melodic electronic music would be the overall basis. Depending on the track, a certain difference in terms of direction and style can be found, of course. At times the music twists and turns, is thrown hence here and hence there by various breaks and interludes. At others, a charming melody tugs the listener under the arm and guides this person through a ludicrous and pastel-coloured world. うたかた is both and this can also be seen in the video.

The wobbling sound in the opening of the sole track on this release sets the stage, because through this it opens the space for the rest. An easiness is established, which is maintained nearly continuously but in variations until the very end. With the full range of instruments unleashed and the vocals to join in, stylistically in some kind of synthesized kind of way, electronic beats set the pace, while additional sound elements enrich it all in a bewildering and "magically". The 5:35 minute long track progresses through various stages of complexity and arrangements, while fading out in a gentle kind of way. It is playful, incomprehensible, and charming at the same time.

The charm of this as well as the other releases are due to the setting, the atmosphere of the music, the videos and what else people may find the songs themselves. The tracks are a wonderful antidote to the modern age, and they help to lift the spirits and spark the imagination.

May there be many more releases of Snail's House yet to come.

You can find the release here:
`https://0101.bandcamp.com/album/--4`

ŠŅK – Nevajadzīgs

The first release or rather piece of music by the Latvian band ŠŅK is this single. A 2:40 minutes presentation of (75%) grrrl punk. Why 75%, you ask? Well, the drummer is not a grrrl. In terms of the music, one aspect is made clear by the band: they want to kick butts. A raw and noisy and intense piece of punk that is offered here. Catchy stuff. Singing along would be difficult, since not many people speak Latvian.

You can find the release here:
`https://sn-klubs.bandcamp.com/track/nevajadz-gs`

ŠŅK – Pats Vainīgs!

The debut release of ŠŅK consist of six tracks with a (mere) total length of 14:02 minutes. Not much, but that is the way it is. Interestingly enough, the opener of this release is the same track, they released earlier, but separately. Though its sound is slightly different here, and it comes with an additional short noisy intro.

From thereon, the music progresses down the path of punk meets riot grrrl music with maybe a hint of post-punk, "Nevajadzīgs. At times calm and kept back, "Par Draugiem", at others with a bit more bite, "Oportūniste" or "Brīnumi", the release has a baseline of heaviness and intensity, but does not walk down this path entirely. It needs to be emphasized how the band places a considerable importance on the melodies, instead of churning out endless barrages and riffs and accompany these with wild or chaotic vocal passages; like a lot of punk bands like to do it. Here it is the mixture of it all that makes "Pats Vainīgs!" interesting. Nice build-ups, intense counterpoint, catchy hooks and melodies and a good production is what leaves a positive impression once this release is over.

Sadly, this would be the band's sole proper release; ignoring the recording of their live concert for a moment.

You can find the release here:
`https://sn-klubs.bandcamp.com/album/pats-vain-gs`

ŠŅK – Pēdējā elpa

The band's last concert took place on 2024-09-07 at Ādmiņu ielā in Riga, Latvia. One thing needs to be mentioned right now. The release contains way more tracks than those that made an appearance on their "Pats Vainīgs!" ep. Eighteen tracks with a combined length of over forty minutes. All of these are in Latvian, so if you ever wanted to listen to music from this country and get a certain impression of their language, then this would be the way to go.

And it is one hell of a release.

The music has as a different vibe then on their ep. More intense, tighter and rawer. Barrage after barrage is thrown towards the audience, and the emphasis was placed much more on the punk elements than on anything else. It is their last concert, and they want to deliver it in such a way; no complaint here. They wanted to have fun. The fans wanted to have fun. What else would have been appropriate?

Some short interludes of interactions with the fans help to prevent the performance from becoming overwhelming. All of these are in Latvian, of course. Considering that the location had not been in a prominent part of Riga in which the endless parades of tourists roam, chances that non-Latvian would have found their way there would have been slim anyway; no, this did not take place in the old-town.

"Pēdējā elpa" is a really fun and really enjoyable live album. If I am a bit nitpicky, then the sound is actually too good. At times, it would have been nice to have it all an ounce rawer, more noisy. But this is a mere personal preference.

Definitely recommended.

Impressions from the fans of the last concert: `https://www.youtube.com/watch?v=P0bnnz_IyNY`

You can find the release here:
`https://sn-klubs.bandcamp.com/album/p-d-j-elpa`